

# KERAMIC STUDIO

Vol. XVIII, No. 2.

SYRACUSE, NEW YORK

June 1916



**F**EARS of a scarcity of white china which were expressed at the beginning of the war were not justified. Of course stocks are more or less broken and assortments are not as plentiful as they were a year ago, there is a scarcity of brush and comb trays, and china dinner sets in general, and as time goes on this scarcity will be felt more on items which are used extensively, especially on flat pieces. But altogether it may be confidently expected that there will be supplies enough to last until the end of the war.

At that time a large quantity of German china will be released. German factories have kept working full time in making china and the china in the white is stored and ready for shipment as soon as the opportunity is given. Of course for the present no German china is available.

French china is coming regularly but French factories have advanced their prices considerably and the quality is not what it was before the war. Besides they are contemplating another advance due to the scarcity and high price of coal. So that china decorators must make up their mind that they will have to pay more for the ware at least until the war is over. But everything else is going up in price, not only colors, glass vials and other materials which they use, but also the general cost of living. They must simply adjust themselves to new conditions by raising the price of their finished work.

The Japanese white china of which some shipments have been received this year has been very well received, but it is doubtful if large shipments will come over at any time and commercially it will not rank with the French or German china. Some of the shapes are copied from French and German shapes and are a close imitation without having the fine modeling of the French ware. However a great drawback is that most shapes are the same shapes which the Japanese themselves decorate and send over at very low prices, so that amateur decorators have to compete with a cheap decorated ware sold in the department stores.

Nothing has been done so far for a white china of American make. It may be that this question will be taken up after the war but under present conditions, when factories are two or three months behind with their orders, there is no likelihood that any regular pottery will experiment with white china.

\* \* \*

As a result of the scarcity or rather fear of scarcity of white china, it is interesting to note that a number of china decorators have resorted to glass decoration and have been very successful. This is very interesting work and worth trying, and it reminds us that we receive quite often letters asking us where materials can be obtained for this work, glassware, colors, etc., and as none of our advertisers mentions any of these materials, we are unable to give the requested information. We think that there is quite a field for decorators in glass work. It will require some experimenting to find the exact point of firing. The firing should be stopped as soon as there is color in the kiln, but how much color will vary with different kilns

and this will have to be regulated by practice, otherwise the work is not more difficult than china decoration. We expect to have in the July issue advertisements of both glass shapes and glass colors. We understand that the demand for decorated glass is growing rapidly and we consider that this field of amateur decoration will be a permanent field. We also expect to publish articles on this work especially written for beginners.

\* \* \*

Additional interesting letters in answer to V. S. P. are here given:

Now while I do not agree with the author of the letter in all that she says, I do know how she feels about using the realistic designs on her china instead of the severe conventional designs. I believe it is her strong love for beautiful flowers that makes her feel that way, being somewhat of a lover of flowers myself I can get her view point exactly. But, strong as my own liking is for nature just as we see it, yet we must know that to reproduce nature on canvas or a piece of water-color paper is a very different thing from reproducing it on a piece of china. If we can't within ourselves feel and know that a simple conventional design is more suited to a dinner plate than a rose even though we are able to paint it as beautiful as it is possible for human hands to do so, then we must train ourselves to know which is right and I believe if we follow the good designs given in *Keramic Studio* we won't go far amiss in our training either. Surely I, for one, am willing to take the judgment and word of those who for years have been endeavoring to give the best of their talent toward helping their fellow workers. In my own experience in teaching and painting for orders, I will have to admit that conventional designs aren't always as popular as I wish they were but I am happy to say I have very little call for the old naturalistic way of painting. *Keramic Studio* certainly has been a great help to me because it is very hard to keep an interest in art of any kind here and the designs given in the magazine must be right or they wouldn't be there. So, dear Editor of *Keramic Studio* and all your co-workers that are trying to give us the best of your talent, here's a wish for 1916, a wish full of encouragement and best wishes for a greater success than ever before.

LUCY M. BROWN.

I think that to compare naturalistic and conventional manners of designing, one must well understand each kind. Many *naturalistic* designs give me by color, rhythm and spacing, just the same thrill of pleasure that I feel from good conventional designs. Anything through which flows that "Pattern from the Infinite" cannot fail to touch an appreciative mind and to some extent we all of us have a touch of that gaining slowly. One can sometimes see that the naturalistic is a *mechanical* copy from nature and sometimes *ideal*. The conventional is also made with or without ideality. Each kind (real or ideal) may be naturalistic, conventional, Japanese or from any source. Our own nature must decide upon the proper application. On many table dishes the naturalistic would not please me, but on a bon bon dish or any other where a flower itself would not be *distasteful*, I can see no reason why a well *painted* flower is not appropriate. It seems to me a more correct and higher division of classes to say instead of naturalistic and conventional the ideal and materialistic, many of course are partly of each kind. We see these same kinds in every art. Many figures, landscapes, flowers and still life represented give always an exquisite thrill of pleasure and we love them, while the materialistic kind sometimes makes us feel how *well* that was painted but not care for ownership. Real art has something about it beyond the material. You gave the same thought in speaking of the passage of the eternal thought through us, with strong belief in eternal progression.

F. N. R.

The people who are trying to uplift any art or science usually must stand a great deal of criticism; and so with the editor of the *Keramic Studio*. Those who criticise conventional designs on account of the rigid lines and all this and that, show that they still have something to learn. When a student takes up the study of art and intends to become an artist or designer, he must have natural talents. The most essential are imagination and idealism. Usually, he loves nature in all her forms and beauty, and soon can copy what is set before him but somehow or other his study always looks stiff; he studies

his rules and adheres to them too rigidly instead of following his inspiration and feeling and being guided by the rules.

When he comes to conventionalization of nature we ask him to find a natural study and he goes tramping to a florist for some beautiful flower and probably comes back with some rare specimen and on the very way has stepped on and over some of the most useful and beautiful subjects, which are often common flowers and weeds. At conventionalizing he has a chance to show his inspiration, individuality and invention. At first he cannot see any beauty in the conventionalized forms. He cannot see where nature conventionalizes until he is shown that in flowers, weeds, seeds, leaves and even trees, nature has made both sides almost if not exactly alike. When shown these things he will discover the really beautiful work of nature; how thoughtfully each and every petal and seed is placed, what beautiful color schemes, what wonderful lines he can derive from her and apply in design.

In regard to poor designs in a magazine, these students who are not yet at the height of their ideals (if they ever get there) are encouraged by thinking their designs are at least as good if not a little better. If enthusiastic a student will always try to get his next design a little better than the last one, and try to make it as good as another student a little more advanced. In this way the magazine should inspire and encourage the student and not be a book full of nice patterns to copy and make according to directions. Some of these poor designs can be changed by the student, in that way putting some of his own individuality in it.

UNSIGNED.

### NEW ART BOOKS WORTH READING

*Anita Grey Chandler*

"Chinese Art Motives Interpreted", by Winifred Reed Tredwell. Illustrated with drawings and photographs, some of the latter being reproductions of the famous George Salting collection of porcelains at the South Kensington Museum, England. The author has taken up in detail, Nature and flower motives, symbols of Taoist Immortals, of culture and honor, and of Confucius and Buddha. She has endeavored to reflect the life of China underlying Chinese art. G. P. P. Putnam Sons, \$1.75.

"Buddhist Art," by M. Anesaki, M. A., Litt., D., Professor of the Science of Religion in the Imperial University of Tokyo, and Professor of Japanese Literature and Life at Harvard University. Profusely illustrated with photographs and a large color plate frontispiece. Dr. Anesaki gave the contents of the book in a course of lectures at the Boston Museum of Fine Arts. Published by the Museum of Fine Arts, \$6.00.

Both of these books would be most valuable reading to any keramist who has a liking for the Oriental, or who wishes to know more of porcelains. Both are full of suggestions.

Ask for these at your public library.

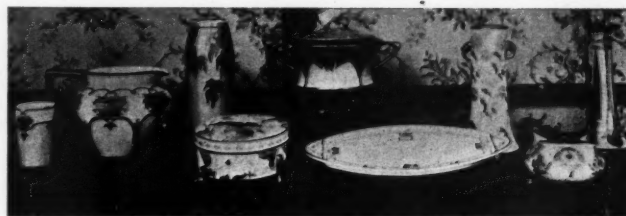
### DESIGN FOR TEA SET (Page 26)

*Annie R. Frederick*

TO be carried out on Belleek or Satsuma. Outline design in Black. The grey bands, handles, small square at the bottom and the two figures under the black band in center are Gold. If carried out on Belleek the Gold should be omitted until the second fire so the enamels can have a hard fire. The light part in large dark flowers is 1 part Naples Enamel and 1 part white and the darker tone is equal parts Jersey Cream and white. The large light flowers are Maiden Blush with centers of the lighter Yellow. Small light flowers are Arabian Blue. Leaves and grey geometric figures at the lower part of tea pot are Florentine No. 12 and the dark bands and figures are Azure Blue. If a background tint is desired paint on a thin wash of Yellow Brown and a little Dark Grey.

### SUMMER SCHOOL NOTE

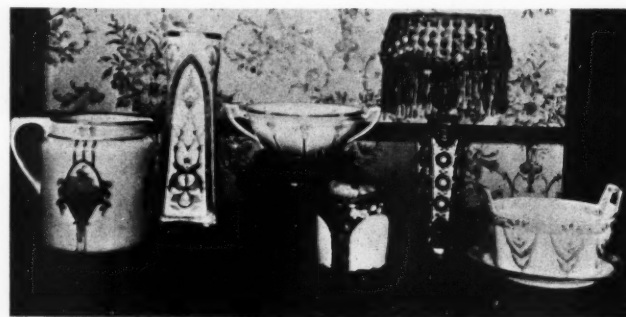
A big attendance is expected at the classes which Mrs. K. E. Cherry will open on June 7th at the store of B. K. Elliott & Co., Pittsburgh, Pa.



Mrs. Padfield      Mrs. Padfield      Mrs. McDougal  
Miss Harris      Miss Harris      Mrs. Tuyman  
Mrs. Padfield      Mrs. Findley

### KANSAS CITY KERAMIC CLUB EXHIBITION

WE give in this number illustrations of the last Kansas City Ceramic Club exhibition, which was very successful. Lack of space prevents us from giving a detailed description of the most interesting pieces. The main feature of the exhibit was a nine course dinner set in the primary colors, red, yellow and blue, which was done by different members of the Club, the colors being used in different intensities. The effect was very pleasing. Another feature of the exhibit was a large number of electroliers.



Mrs. J. W. Smith      Mrs. Gibbons      Mrs. Barker  
Miss Bartholdt      Miss Barker      Miss Halbert

It is a little unfortunate that the illustrations do not quite do justice to the work, as in many cases it is difficult to see the designs plainly. We cannot repeat too often that it is most important, for reproduction in a Magazine, to have really good photographs. It is safer to photograph small



Miss Bayha      Mrs. E. E. Smith      Mrs. James  
Miss Smith      Miss Borch      Miss Smith





MRS. ALYS M. BINNEY

groups than large ones, chances are better that each piece will show the design clearly. However even photographs of large groups will be satisfactory if the services of a really good photographer are secured. We should give as an example the illustrations of the Duquesne Club in last issue. Last year the Duquesne Club sent us very poor photographs but this year

they were excellent. There is much room for improvement in the photographing done by the Kansas City Club and we ask them to give more attention to this matter next year. We would also say that it is important to have a plain, solid background for photographing of china, a fancy, flowery background is not suitable.



Mrs. J. H. Daley  
Mrs. Burney

Mrs. Daley

Mrs. W. T. Timlin

Mrs. Burney  
Miss Daley

KANSAS CITY KERAMIC CLUB

## KERAMIC STUDIO



Mrs. Moore\*      Miss Verona Borch      Mrs. Lynval Davidson  
                          Mrs. Moore                      Mrs. G. H. Bilheiner  
 Miss J. E. McFadden      Mrs. J. W. Moore



Mrs. J. E. McFadden



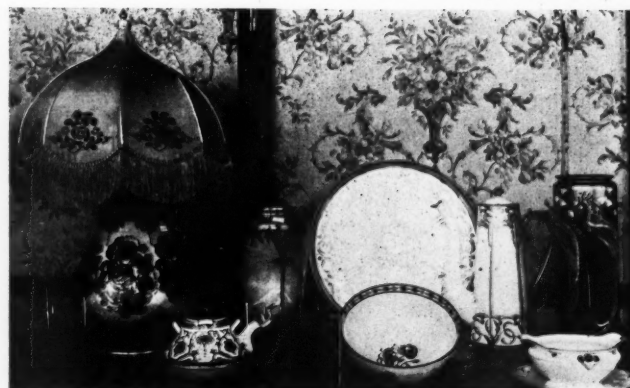
MRS. PAULINE JAMES



Mrs. Estelle McDougal  
 Mrs. Gibbons

Mrs. Morris

Mrs. Twyman  
 Miss Bartholdt



Maude E. Nutter

KANSAS CITY KERAMIC CLUB





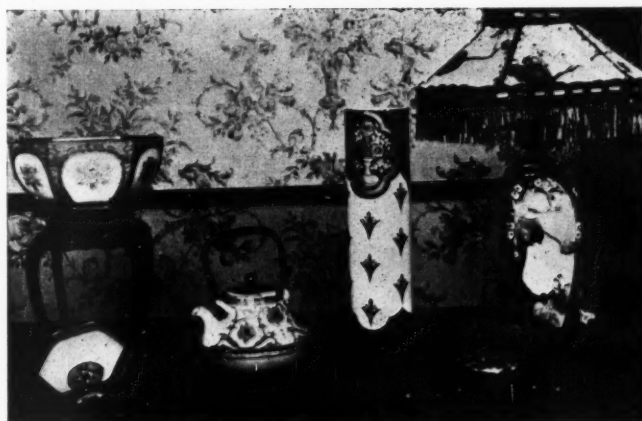
Mrs. J. N. Moore      Mrs. Barker      Miss Mary Barker  
Miss Mertie Halbert



Robert D. Haire      Miss Mary Barker      Mrs. Kate Ward  
Miss Josephine Bayha



NINE COURSE DINNER SET IN RED, YELLOW AND BLUE

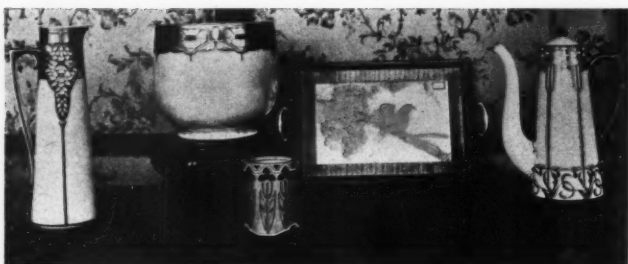


Mrs. A. E. Findley      Mrs. Haise      Mrs. J. E. Barker  
Mrs. Nutter



Mrs. Kate Ward      Mrs. Hannah Cuthbertson

## KERAMIC STUDIO



Mrs. G. W. Smith

Mrs. Eva Twyman

Mrs. McFadden

Mrs. Nutter



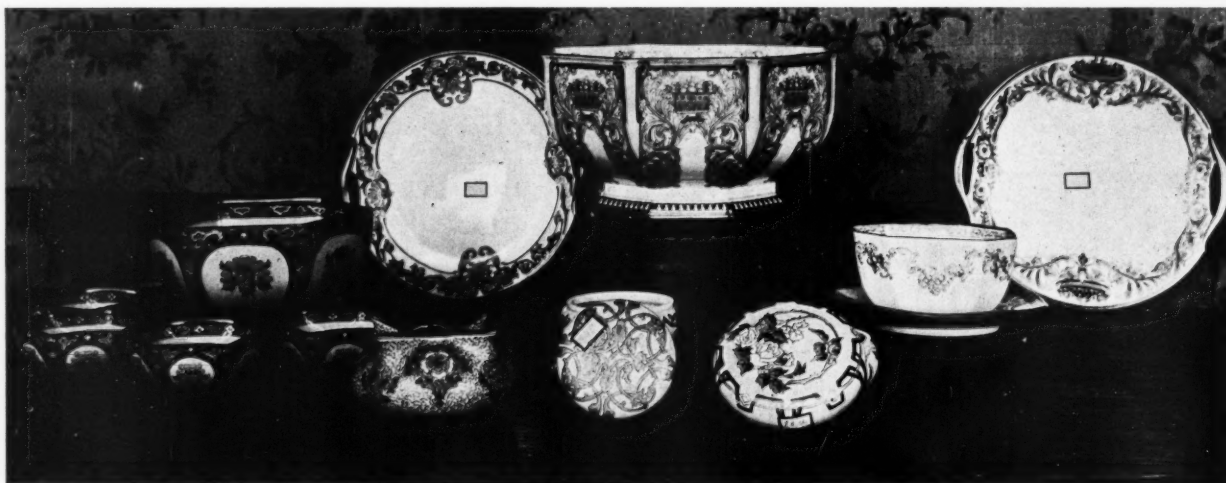
Mrs. Roy Gleason

Mrs. Gleason

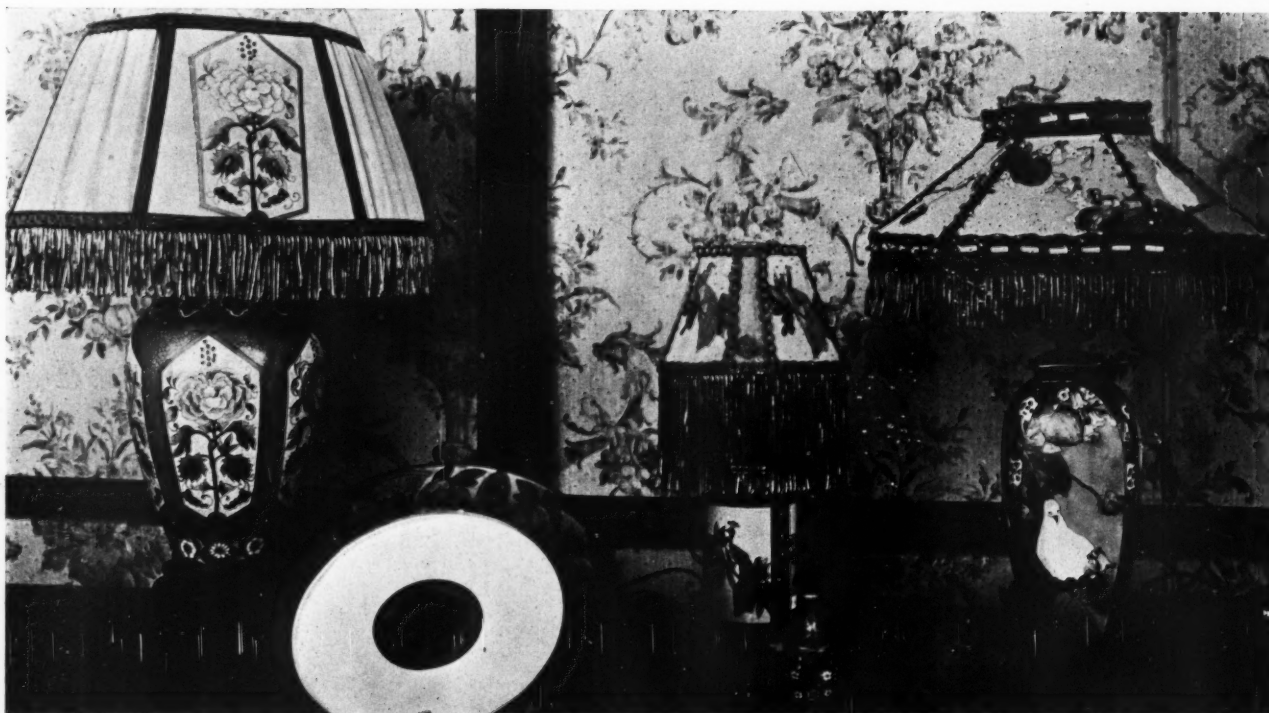
Miss Halbert

Miss Mertie Halbert

Miss Vic Harris



MRS. A. E. FINDLEY



MRS. J. E. BARKER

KANSAS CITY KERAMIC CLUB

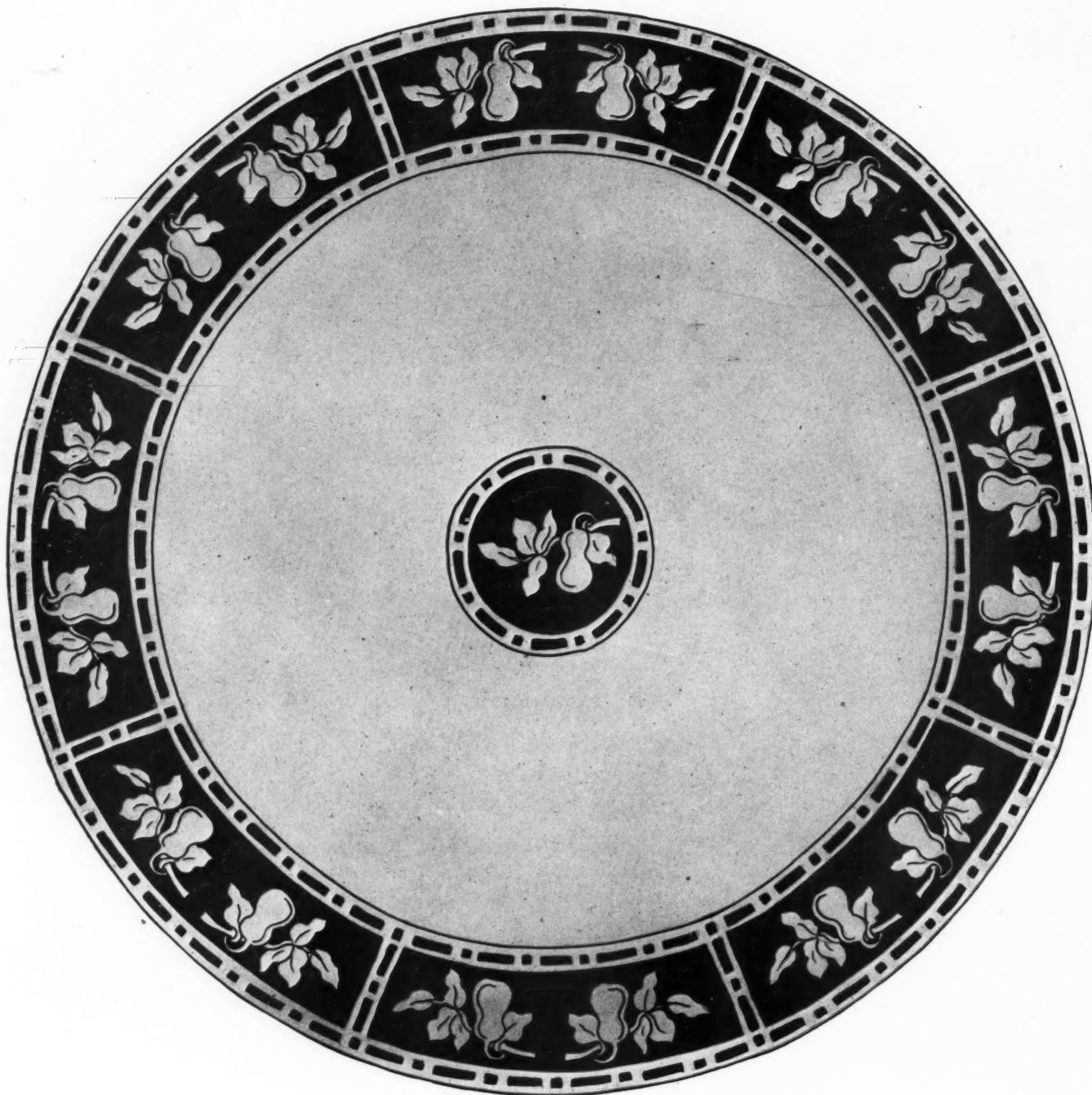




PEACOCK PLACQUE, IN ENAMELS—HENRIETTA BARCLAY PAIST

**A**FTER tracing and outlining the design with Mineral Black (water mixture) oil and dust the foreground with Grey Green and the panels of the border and the background of the border units with Satsuma or Mason's Neutral Yellow. Clean and lay all of the paths with Gold. (The spaces between the color areas of the feathers are continuous with the border path.) Now fire and after regilding prepare the following enamels. If O'Hara's enamels are used you will find New Green, Dark Green, Neutral Green and Blue Green. Dark Yellow may be dulled with Brown to give the Yellow Brown for the lower portion of the wing or Yellow Brown may be found in some other enamel palettes. If the body of the bird is shaded as suggested by the values of the design, it will be necessary to mix the Blue Green, New Green and Dark Green in three different lots showing a rhythm from New Green to Dark Green. Begin by floating the head feathers with the darker Green mixture (all but the eye spots) over the head.

The Blue Green pure may be floated gradually working into the dark green mixture for the throat and back. Over the breast work in the lighter green made of the New Green and Dark Green going back to the Darker Green mixture for the legs. The small areas of the tail are laid with Dark Green and the larger areas with Neutral Green. All of the eye spots with Blue Green. The upper portion of the wing is New Green. The middle portion Dark Green on Neutral Green and the lower portion the Yellow Brown. New Green is used in the smaller areas of the border units and Blue Green for the central spot. If one is not expert enough to float the three shades of enamel on the head and body of the bird a flat tone may be used of the Blue Green 3-4 and Dark Green 1-4 mixed. If the plaque is a soft glaze two coats of enamel may be used. If hard glaze the outlines will want to be perfected before laying the enamels as only one coat is possible.



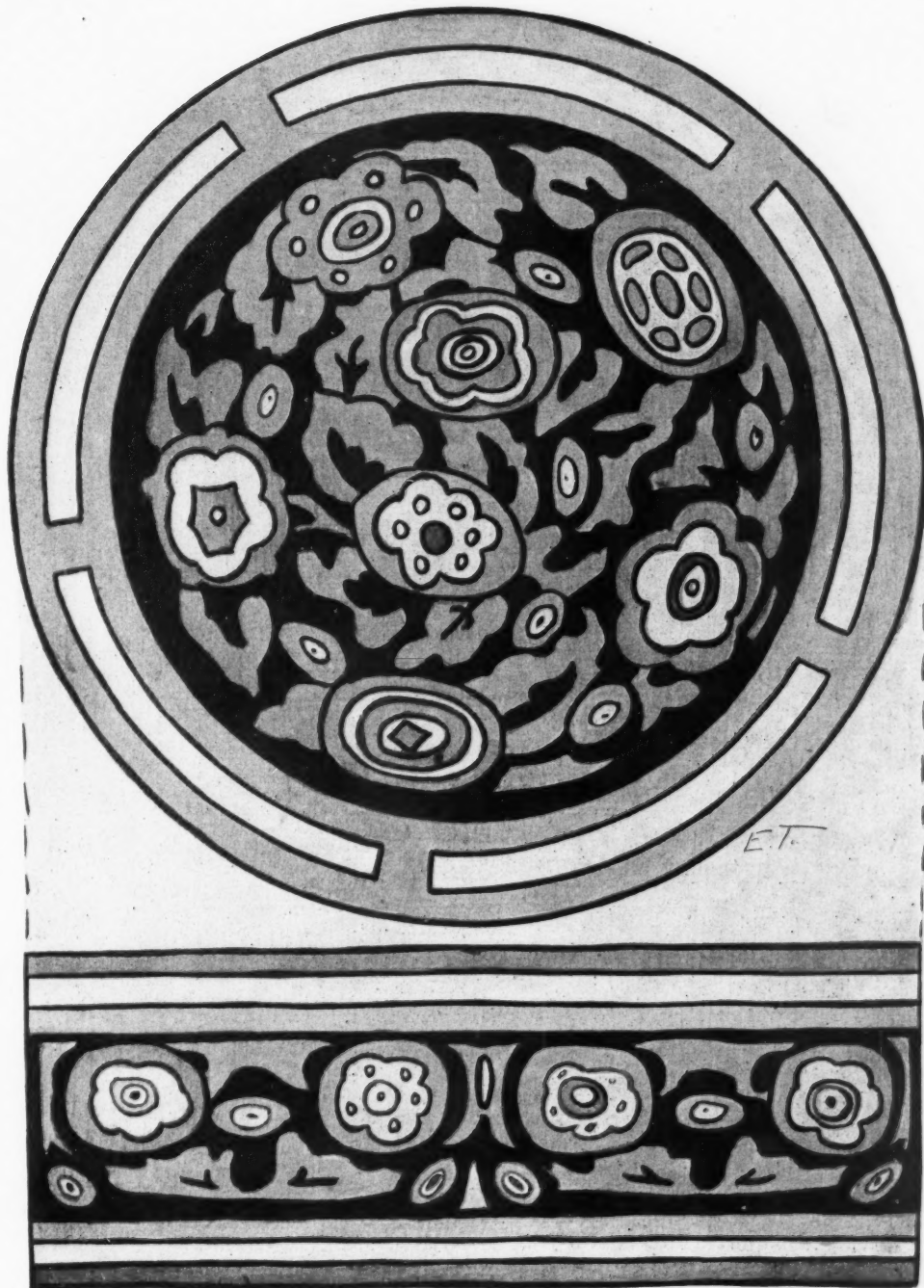
PLATE, PEARS—GRACE B. HALL

Oil leaves and stems and dust with Florentine Green. Oil background back of fruit and dust with Glaze for Green.

Oil the pears and dust with 1 part Yellow for Dusting and 1 part Ivory Glaze. Omit the lines in the pear.

Paint the dark spaces in the bands with Green Gold.





BON BON BOX—ELISE TALLY

On Satsuma in enamels. Black outlines and all spaces between flowers and leaves. Bands Gold. Leaves  $\frac{1}{2}$  New Green and  $\frac{1}{2}$  Green No. 2. Flowers in polychrome enamels. For lightest spaces in flowers and between gold bands let Satsuma show.



LEMONADE PITCHER, YELLOW LILY—NELL SHERROD

**O**IL stems and the leaf forms and dust with 2 parts Florentine and 1 part Ivory Glaze. Oil the dark tones in the flower and dust with Deep Ivory and the light tones with Yellow for Dusting.

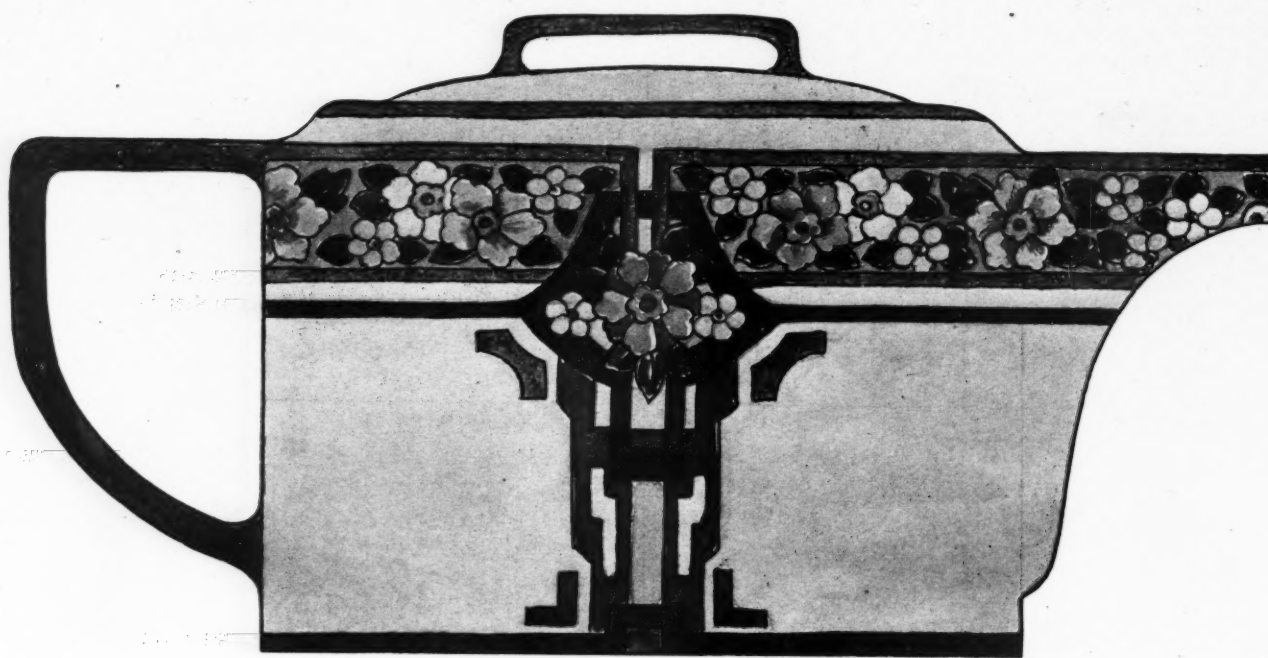
Second Fire—The entire background may be oiled and dusted equal parts Pearl Grey, Ivory Glaze and a pinch of Albert Yellow, or it may be painted on with Albert Yellow and a little Dark Grey. It should be a cream tint.





PLATE—KATHRYN E. CHERRY

Outline design carefully. Then oil the dark blue, dust with Dark Blue for Dusting. Clean the edges. Then oil the light blue, dust Water Green 1 part, Glaze for Blue 2 parts.



DESIGN FOR TEA SET—ANNIE R. FREDERICK

(Treatment page 16)

## BEGINNERS' CORNER

### A SUGGESTION

*Laura Bartlett Mecutchen*

**I** FIND that small, folding tables with the top neatly covered with white oil-cloth are the best to work on for china. Mine are so light that I can pick them up and move them with most of my materials on them, a good thing in cold weather when one must sit near the heat early in the morning.

× ×

### ADVICE TO BEGINNERS

*Edna M. Wilmont*

**M**Y advice to beginners in china painting is—first of all, do not, please do not, begin to “take lessons” unless you are *serious* in wishing to learn to paint, and are not just “taking lessons to get a few pieces I’ve always wanted”, which means that the little merit, if any, attached to said pieces will be what the teacher has done. Usually, what the “pupil” has daubed on under such conditions, simply spells ruin to the work. If pieces of china are what you want, go to some reputable artist and *buy* his work outright—which will be worth more to the “pupil”, the artist, and the world at large. American homes and stores are already too full of badly painted china, which is neither artistic nor beautiful. The country is also scourged with inartistic, illy prepared teachers. If you are in earnest, find the *best* teacher to be had, the best pays from the beginning, and prepare yourself for many weary hours of painting, *wiping out* and painting in again, striving always to improve over the former effort. Never hesitate to take out work and do it over again. The secret of success in china painting, as in everything else, is “keeping everlastingly at it.” Study the work of others, taking note of how it may help you to improve something in your own work. Remember that the head must work as well as the hands.

The earnest worker will have many days of exaltation over some achievement perhaps succeeded by days, or weeks, in which she will dwell with despair in the slough of despond, only

to go to work again with renewed vigor and hope, working away to final accomplishment.

I trust this article may put heart in some discouraged beginners, as it is written from the heart by one who has made an uphill fight against many obstacles, but who is beginning to see a “bright light” due to strength of purpose and dogged perseverance.

× ×

### OUTLINING

*Zoa E. Brown*

**I**N conventional work, a good outline is all-important. That shaky undecided line which so many beginners get, even after considerable effort, will ruin the appearance of the finished product, even though the rest of the work is well done. First of all, care should be taken in mixing the black out-lining paint. Place a very small quantity on a slab and grind it well, then add enough medium to make it about the consistency of thin cream. When these are well ground together, place the mixture in a well of the palette, add a drop of turpentine and stir well with the palette knife. Then try it on the palette cover, it may be necessary to add more turpentine, but be sure that it is mixed exactly right before starting to outline. If it is too thin the line will spread, if too thick it will not flow from the pen readily enough. It is always best to prepare just a little at a time as the freshly mixed paint will give better results than that which has been standing for several days. Use a fine pen for fine lines and a coarse one for heavier work. Trouble sometimes arises from using a pen too long. Change for a new one often and wipe pen frequently while using. Work slowly, holding pen quite erect and using same pressure throughout design. The result should be a firm line of uniform width with almost no cleaning out to be done.

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### HELPFUL HINTS

*Lizzie H. Goulding*

**O**NE difficulty often experienced by teachers is that many pupils are unable to imagine how the black and white or “half-tone” designs will look when worked out in color.



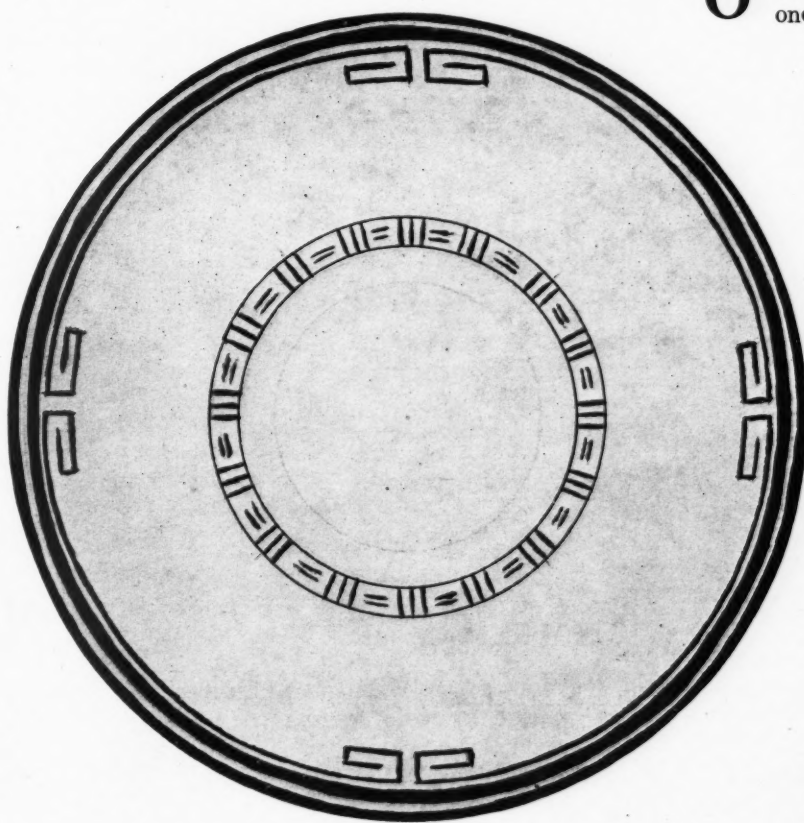
This is especially true of pupils beginning china decoration with no knowledge of other branches of painting. Of course if the teacher does much commercial decorating of china the pupils can copy her simpler designs, but when she is teaching several branches of painting she often has little time to spend decorating china simply to be copied by beginners; and it is often very monotonous to have the same piece copied many, many times. One method of overcoming these difficulties may be found in the use of water colors. Take for illustration the rose design on page 150 of the November, 1914 *Keramic Studio*. To a beginner it presents few possibilities but the teacher can see in it at least half a dozen colorings; so let her take a piece of rather smooth paper and paint on it all the different colorings suitable for beginners, using only two or three repetitions. After seeing this it is only a short step for the pupil to understand that any other conventional rose or floral pattern may be treated the same way. Next select a few good simple conventional patterns and paint each in a variety of colorings, then explain just the class of designs that may be treated like each one of them. Half a dozen designs if well chosen will provide great variety for the pupil and it is often surprising how quickly they begin to see for themselves the possibilities of the designs in the magazine and do work that has some originality.



TOP OF ROUND BOX

Mrs. Katherine Bertram

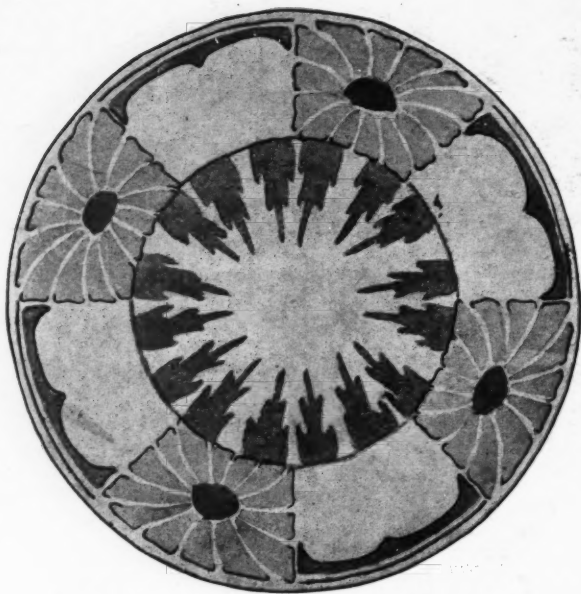
**O**UTLINE with Black. Stems and bands are Gold. Second Fire—Oil leaves and grey spaces under flowers and dust with 2 parts Pearl Grey, 1 Dark Grey,  $\frac{1}{2}$  part Coffee Brown. The light part of leaf is dusted with Deep Ivory. Flowers are oiled and dusted with Yellow for Dusting. Small centers in flower are Deep Ivory. Third Fire—Oil all over background and dust with 2 Pearl Grey, 1 Ivory Glaze and a pinch of Albert Yellow.



AFTER DINNER CUP AND SAUCER—M. C. McCORMICK

**T**HE large central flower is of Dark Blue toned with  $\frac{1}{3}$  Mauve, center Yellow, dot in middle Red. Flowers on either side of center one, equal parts Pompadour and Capucine Red; centers Apple Green. Small flowers in bunches of three are Silver Yellow toned with a little Deep Purple. Leaves, Apple Green toned with Deep Purple and a little Brunswick

Black. All of these have a small amount of enamel added, with the exception of the reds. The edges, geometrical lines and handle of cup are of Gold. Bands inside the edges are of Dark Blue toned with a small amount of Brunswick Black, no enamel. The bands at base of cup and in center of saucer are in broken lines of gold and green.



TILE, GARDEN MOTIF

M. L. Brigham

**O**IL trees and dust with 1 part Florentine and 1 part Bright Green. Oil pots, inner circle and the fence around the edge and dust with Water Blue. Oil the dark grey background and dust with Grey Blue. Oil the light tone and dust with 4 parts Glaze for Green and 1 part Pearl Grey.

## ANSWERS TO CORRESPONDENTS

*E. A.—Can the same lustre one uses for china be used on glass or does some special kind come? Also how do you fire it? Does glass have about the same heat you would have for soft enamels or silver? Is it difficult to pad lustre on glass and is it apt to break in firing and what kind of glass should one use? Would the glass advertised for cooking utensils be good to use?*

Special colors come for glass but you may be able to use the same lustre as for china, it is best to make a test.

Glass requires a very light fire just until you can see color coming in the kiln and then it is best to open the door so the heat is not retained. It is not so apt to break as it is to melt. No it would not be difficult to pad the lustre. Any good quality of glass can be used, we do not know about the cooking utensils but think they could be used. See editorial about glass.

*M. M. B.—Would you kindly give me some information about etching on china?*

Trace design and outline with India ink then go over all parts that are to be left raised with a heavy coating of turpentine asphaltum, this acts as a resist for the acid. The part to be etched is left white, all other surface must be covered with the asphaltum. When dry apply hydrofluoric acid. Great care must be used with this acid as it is very dangerous, the least drop on the flesh will cause serious trouble. To apply, take a brush handle and wrap a small piece of cotton tightly over the end and dip the cotton in the acid and then apply it to the white surface of the china just enough to dampen it, repeat this process when it looks dry, it usually needs to be applied about a half dozen times or more until the edges look deep enough. Then wash off the acid with running water and remove the asphaltum with either turpentine or kerosene. It is more easily removed if kept warm.

*G. H. Van W.—May anyone send designs to be printed in the Ceramic and in what form?*

2. Could one send designs that have been in earlier Ceramics executed in a different way such as a plate design on sugar and salts?

3. Can green bronze be covered with Green Gold and should the green gold be put on once or twice?

1. Yes, anyone may send designs, it is best to carry them out neatly in black and white and grey.

2. We prefer original designs as it would hardly be fair to the owner of the design unless you just used the motif and changed the design.

3. Yes, it can be used. The green gold should be applied twice.

*M. O.—Is acid etching practical for dinner sets, does it wear as well as gold bands?*

2. Is good work in etching, in dainty patterns, likely to be done by the average amateur?

3. How is the etching done that the dealers offer ready to put the gold on? By hand?

4. I have had the Studio for three years and considering its authority as I do, I felt that the doing of etching oneself must not be satisfactory since no designs for it are shown and almost nothing said about it. Am I right?

1. Yes, it is practical and very attractive.

2. Just as good work can be done by the amateurs in etching as in any other line if they are painstaking.

3. The designs are probably stamped on. Some of the work may be done by hand but not all of it.

4. Yes, the etching is very satisfactory. No one has happened to send in designs and besides it is not best for the average person to experiment with without an instructor as the acid is very strong and dangerous.

*A. M.—Is it possible to remove all lustre from a vase that had two firings with acid? What acid would you use and how, and can the vase be used for another design in paint? Can gold be removed in the same way?*

2. Is it better to use a brush in dusting on color or use a pad of cotton and silk?

3. Can I use Warren O'Hara's white with a color as a mixing white or is it used like any other enamel, on a darker background?

4. Are original designs from any contributor bought by the Ceramic Studio if they are sent in and are acceptable? How large must they be in, what medium?

1. Yes, lustre comes off very easily. The dealers carry an acid called "China Eraser" that is not as harmful as some acids and does the work satisfactorily although care should be taken in using it to keep it off the hands. Wrap a small piece of cotton on the end of a stick and dip it in the bottle of eraser and apply to the piece to be erased by rubbing it across the color. Remove the acid from the china with water as soon as the work is done to prevent it from eating into the glaze. Gold can be taken off in the same way but needs a little more rubbing as it does not come off as easily as the lustre. The vase can be used for another design.

2. It is better to use a brush on small surfaces especially if more than one color is dusted on because you can keep the color off the other colors but on a large background surface a soft piece of cotton can be used, but no silk.

3. Yes, the white can be used with other colors or alone.

4. Yes, designs are bought from any one if they are something that we can use. There is no specified size. It is usually best to send them in the black, white and grey tones unless the color is to be reproduced.

*I. A.—What is the reason for dark blue which has fired with a beautiful glaze, going dull in the second fire? I use a great deal of this and gild on it but nearly always there are parts which go quite dull although the gold will be perfect.*

It may be caused by an underfire which would not affect the gold as that requires only a light fire or there may be something in the medium for your gold that affects it, dampness in the kiln will also cause dull spots.

*J. G. A.—Please tell me if raised paste work is out of date or is it because so few people know how to do it well and it takes so much time that one sees so little of it in the west? Is it appropriate for odd pieces on the table such as sugars and creamers, service plates, etc. and what else?*

In the last issue of *Harpers Bazaar* I saw pictures of service plates of the crowned heads of Europe, would one be allowed to copy these scrolls and make designs similar to sell?

Is it permissible to use etching and raised paste on the same article?

Raised paste is not used much now for no special reason except that a different style of work is being used.

Yes, it could be used on the pieces you mention and also on vases, bon bon dishes, card trays, etc., but is not good for plates or anything that is used to put greasy things on as the paste will catch it.

You may copy anything from a magazine but not publish it if it is copyrighted.

Yes, the etching and raised paste may be used together but it is not usually necessary as the etching is used to give the work a raised appearance.

## STUDIO NOTE

Mrs. Dorothy Warren O'Hara has decided to keep her studio open throughout the summer under capable management, and will personally be on hand two or three days each week.



